

THE AMERICAN ARCHITECT

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REREDOS, CLARK MEMORIAL CHAPEL, POMFRET, N. J.

MR. A. A. WEINMAN, SCULPTOR

THE TWENTY-NINTH ANNUAL EXHIBITION OF THE ARCHITECTURAL LEAGUE OF NEW YORK

IN its report to the recent convention of the A. I. A., the Committee on "Allied Arts" asked permission to decide on the full list of arts that are to be officially defined as allied to architecture. In preparing this schedule we suggest that the committee study the catalogue of the Twenty-ninth Annual Exhibition of the Architectural League of New York, which closed on February 28th, as affording a means of compiling at least a partial list of those arts that may with certainty be said to be legitimately allied to the art of architecture. Probably there are others, but to the casual visitor they will not at once suggest themselves.

In previous years efforts to provide an exhibition that would be interesting to the layman, fill the galleries with attractive objects and flood them with color, have been very apparent. This year, however, while all the attractiveness has been retained, the subjects shown form, perhaps, one of the most thoroughly educational exhibitions that the League has ever presented. It may be truthfully stated that the exhibits are entirely relevant, and only those arts that can be safely claimed to be "allied" to architecture have found place here.

This narrowing down to the "topic" has in no way lessened the interest of the exhibition, either to the layman or the

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PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, CAL.

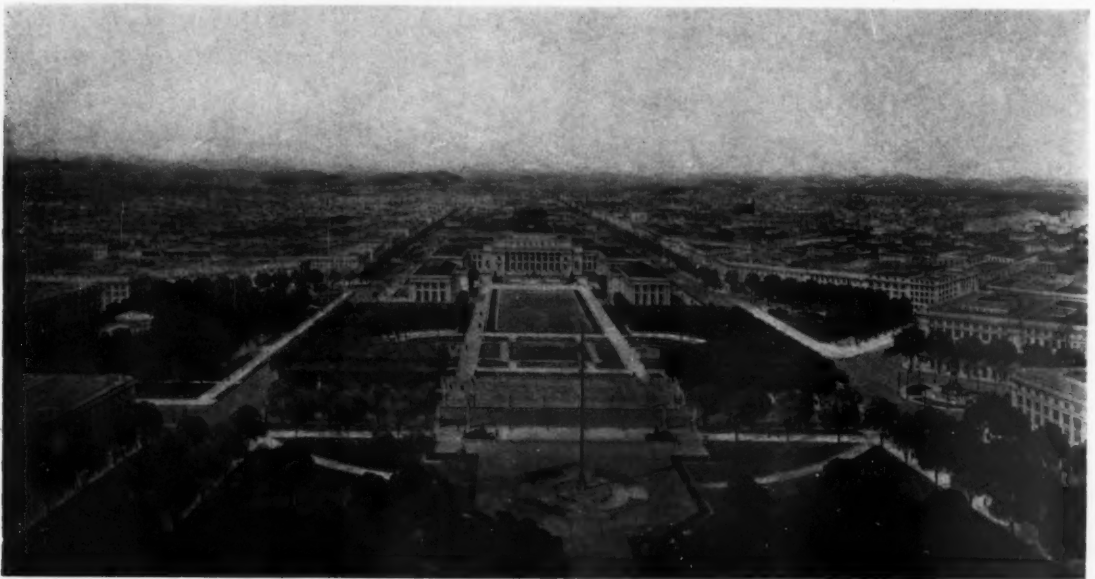
MR. BERTRAM GROSVENOR GOODHUE, ARCHITECT

TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK

professional visitor. On the contrary, it has resulted in a grouping of work that affords much better opportunity for study and comparison than has been present in

many previous collections by the League.

The first, or entrance gallery, has been given up to the exhibition of painting and sculpture, although the work of the



CIVIC CENTRE, DENVER, COLORADO

MR. ARNOLD W. BRUNNER, ARCHITECT. MR. FREDERICK LAW OLNSTED, LANDSCAPE ARCHITECT

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sculptor may also be found in other galleries. In these, however, it has been placed with a view to its decorative qualities. Here again we have a word whose definition is largely expansive. When we say decorative, we desire in this connection, to convey its meaning as an embellishment of architecture. This would then bar, as

to a large extent the acceptance or rejection of the many subjects submitted.

The exhibition is strictly architectural in every detail. Its arrangement must be highly commended. For example: There is a booth set apart for the exhibition of a series of designs for building "A Model American Town." This exhibit is composed

of a number of photographs of buildings that have already been erected in different places, selected and grouped here to illustrate the phases of recent design in the several important structures that constitute a town well developed architecturally. There are three churches of different denominations, a library and town hall, a hotel, a club, schools, residences, and manufacturing buildings. All of these illustrations have been selected with painstaking care. The result is a grouping of unusual interest.

Often in architectural exhibitions features are noted that would be worthy of preservation in a permanent exhibition if only a place where a permanent exhibition could be held were available for use. Unfortunately we have no such building. The need for such an one could be dwelt upon at some length, for there can be no doubt that if the general public could at all times have access to a demonstration so well set forth as the one under consideration, it would do more to inculcate a lesson in the designing of buildings and in town planning operations than would thou-

sands of written words. The town-planning feature alone was worthy of a special visit. The fact that the section where it was displayed was thronged with interested people proves its large interest and practical educational value.

As to the purely architectural exhibition, the presentation of work completed or in progress,—the composite view of the sub-



FOUNTAIN, CASTLE GOULD, MESSRS. HUNT & HUNT, ARCHITECTS
MR. ERNEST WISE KEYSER, SCULPTOR

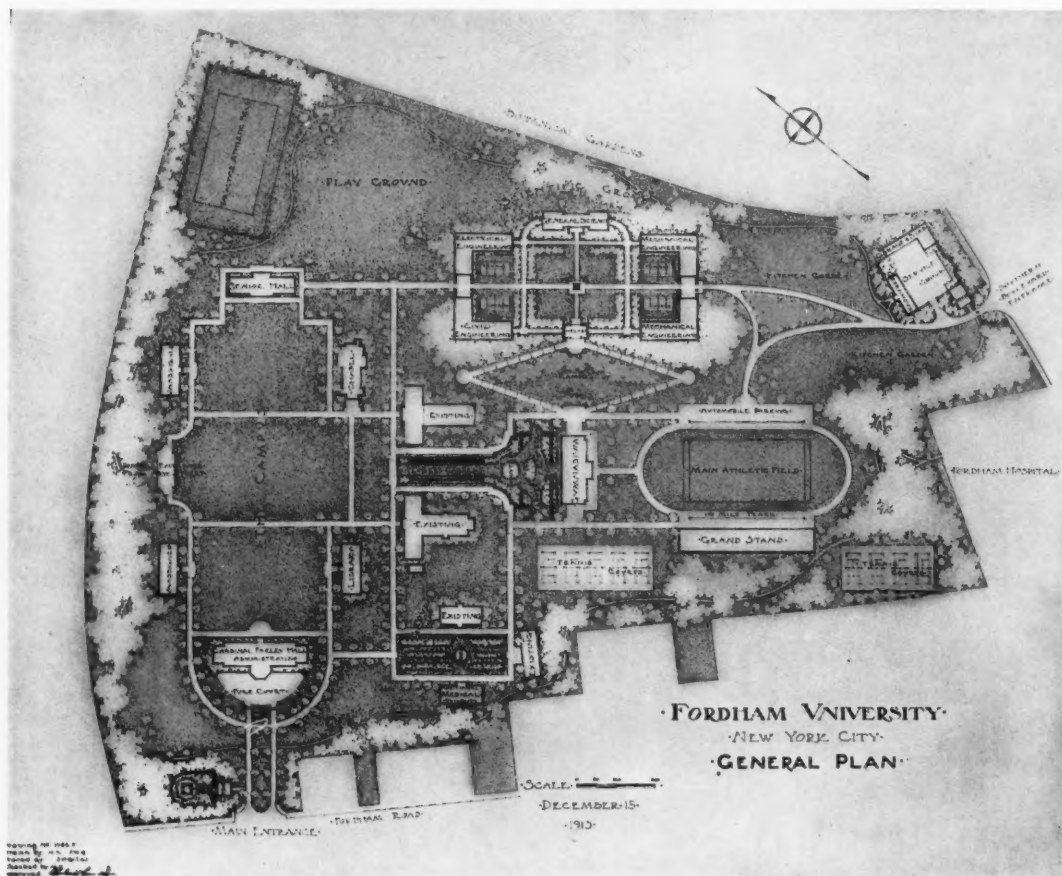
TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL
LEAGUE OF NEW YORK

it does in this exhibition, many of those things which while architecturally good, have no relevancy to this particular collection of architectural subjects, and thus we logically arrive at the word that best describes the laudable efforts that are this year shown by the League. Relevancy to its environment is the keynote of the exhibition and undoubtedly determined

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ject shown strikes a higher and broader key than has been noticeable in recent years. The tendency towards a freer interpretation of those tenets which are supposed to control good architectural design are everywhere to be seen. The suggestion of effeminacy,—for want of a better word,—has largely disappeared, and

A notable feature was the large number of exhibits of designs for stained glass. The advance of this art in America has been both steady and consistent. Its growth is largely due to a group of men, who with a large measure of artistic talent have given earnest study to an art heretofore monopolized by Europe. The progress



MR. CHARLES W. LEAVITT, JR., LANDSCAPE ARCHITECT
 TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK

in its place there has come to be observed a more virile "red-blooded" type that is in better keeping with our national temperament.

Architecture as an art is everywhere apparent. In its interpretation as exhibited we were enabled to detect the progressive minds of the men who design and plan the buildings that are causing the world to regard our architectural achievements with respect.

of this art has necessitated not alone the development of much artistic talent, but the education of the craftsman and the manufacturer. Ecclesiastical structures of recent erection contain glass of American execution, from designs by American artists, that has elicited the admiration of those critics best able to pass on its merits.

The lectures delivered during the exhibition, which, as on previous occasions were well attended, were of unusual edu-



THE ANGEL OF PEACE, RUTHERFORD STUYVESANT MEMORIAL, ALLAMACHY, N. J.
DANIEL CHESTER FRENCH, *SCULPTOR*; ALEX. McMILLAN WELCH, *ARCHITECT*. PEDESTAL DESIGNED BY HENRY BACON
TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK

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cational value. Mr. Edwin H. Blashfield spoke on the "Methods Employed in Mural Painting"; Mr. C. Grant LaFarge described "How an Architect Really Works," and Mr. Karl Bitter's address was on "Some Observations on Ancient and Modern Processes Employed in the Production of Monumental Sculpture." The collaborative competition, including an architect, a painter and a sculptor, had this year for its subject, "A Gallery Devoted to the Ceramic Art." The winners in this competition were Aymar Embury, II., architect; Arthur Crisp, painter; and Salvatore Billotti, sculptor. The winning design will be found illustrated in this issue.

The medals of honor for the year 1913, were awarded as follows: for architecture, Messrs. York & Sawyer; for painting, Mr. Barry Faulkner; for sculpture, Mr. Karl Bitter.

In the "Academy" Room at the right of the entrance to the galleries was shown the work of the men of the "American Academy in Rome." This was a pre-

sentation by scholarship men, and was an interesting pendant to the main architectural exhibition.

As in former years, the exhibition was formally opened by a dinner, at which Mr. Cass Gilbert, the president of the League, presided.

Speeches were made by Edward Robinson, director of the Metropolitan Museum of Art; R. Clipston Sturges, president of the American Institute of Architects; John W. Alexander, president of the National Academy of Design; Jesse Benedict Carter, director of the American Academy in Rome, and F. Hopkinson Smith, the painter-author.

In the course of his address Mr. Smith urged that architects adopt the method of coloring their drawings to make them appear as near as possible like pictures, so as to convey a clearer meaning to the layman for whose consideration they were intended. Mr. Smith believed that it very often happened that the layman failed to appreciate the merits of a work submitted



INTERIOR, LOOKING TOWARD CHANCEL, NEW UNITARIAN MEETING HOUSE, SUMMIT, N. J.

MR. JOY WHEELER DOW, ARCHITECT

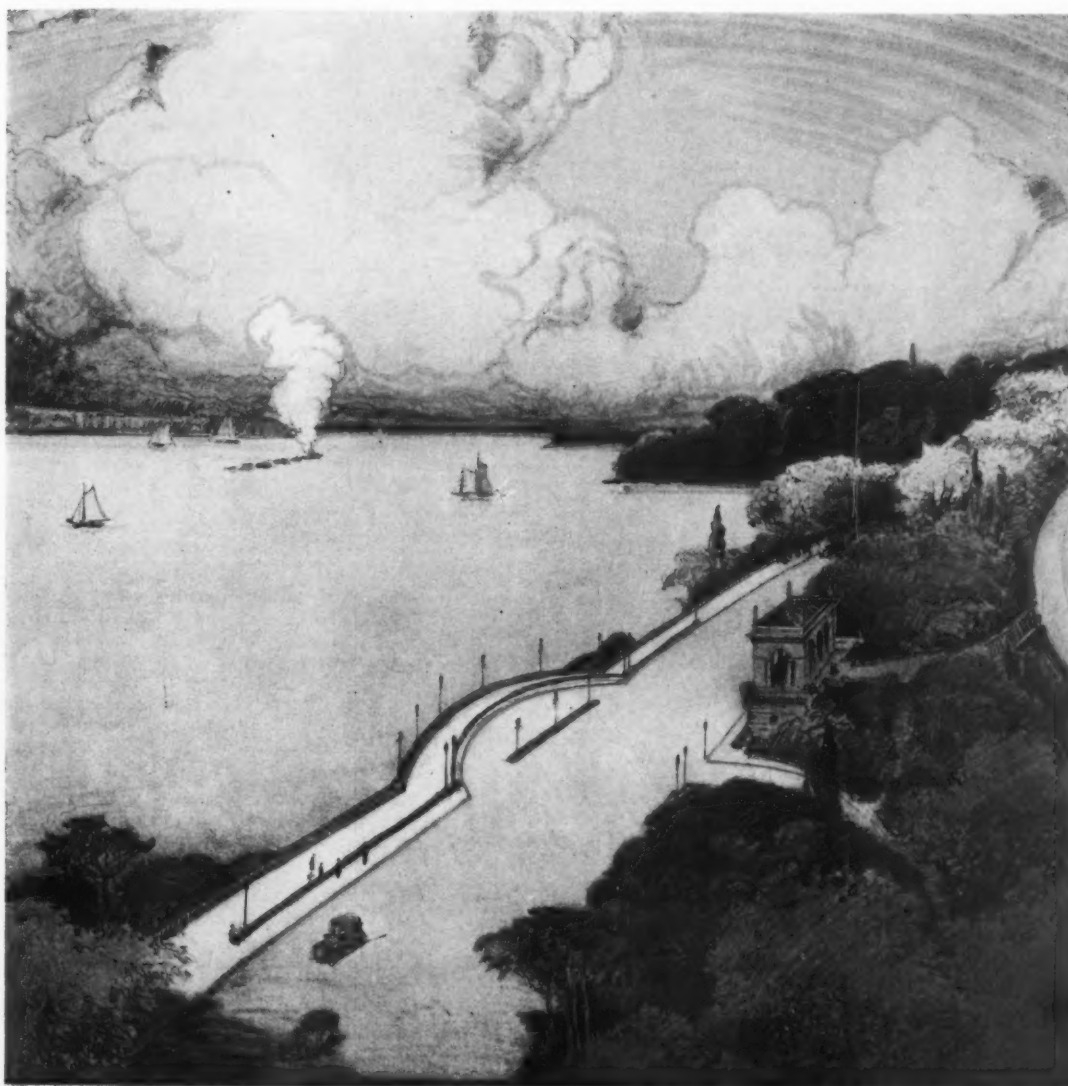
TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK

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through his inability to comprehend its technical presentation.

The year book of the League for 1914 is practically a catalogue of the exhibition. It is a dignified and well prepared presen-

tation of recent achievement in the field of architecture, and the arts allied thereto and with the preceding volumes forms a record of certain phases of our architectural and artistic development.



RIVERSIDE DRIVE EXTENSION. STUDY FOR TREATMENT AT INSPIRATION POINT
MR. FREDERICK LAW OLNSTED, LANDSCAPE ARCHITECT.

MR. ARNOLD W. BRUNNER, ARCHITECT

TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK

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VIOLET WOOD OF COMMERCE

PRACTICALLY all woods contain coloring matter. Everything necessary to produce color in wood is present in the tissues, but in many woods exposure to light and air is necessary before the rich color becomes



NEW UNITARIAN MEETING HOUSE, SUMMIT, N. J.
MR. JOY WHEELER DOW, ARCHITECT

Twenty-ninth Annual Exhibition, Architectural League of New York

noticeable. The coloring matter in all woods may be dissolved to a greater or lesser extent in water or in a weak alkaline solution. A ten per cent. solution of sodium hydroxide when heated extracts the coloring matter very readily. The so-called violet woods are the most highly colored kinds known and a number of them are used not only in cabinet making and interior finish, but may be grouped among the dye woods of commerce.

Under the name of violet wood or amaranth different kinds for cabinet making are distinguished in commerce according to their deeper or lighter shades of red,

purple, or violet. These woods are derived principally from the West Indies and South America. The requirements of the furniture and cabinet trade are satisfied chiefly from British Guiana and Brazil. Small quantities are obtained occasionally from Mexico, Central America, Colombia, and Paraguay. A great uncertainty existed for a long time as to what the botanical source of violet wood was, but it has been determined that several species yield wood which go under this name. *Peltogyne paniculate* and *P. confertiflora* produce the bulk of the violet woods now used for making furniture. In Brazil the latter species is called pao roxo or guarabu. It is now known that the immediate coloring matter of amaranth wood spreads over a number of closely allied genera.

Pao is the Portuguese name of a red wood of Bolivia and Brazil. It is of a blood red color resembling the red sandal wood (*Pterocarpus*) which is not merely superficial, but penetrates equally through



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Twenty-ninth Annual Exhibition, Architectural League of New York

the wood. It is rather heavy weighing a little less than water, hard, though easily worked and polished, straight and fine-grained, and was formerly in great demand for making small articles of furniture. This wood is not now imported into this country, but a closely allied wood under the same name is occasionally shipped in here from Mexico.

The violet wood of Cayenne is not so highly colored, being slightly yellowish on the outside and perhaps a little more violet colored in the interior. The color is not uniform throughout, but it has alternating streaks of dark violet with orange lines. The weight and hardness of this wood is similar to those of pao colorado, but the grain is coarser and not so susceptible of a good polish. Formerly this wood was obtained in more or less large quantities in French Guiana and shipped to Paris, where it was used in the manufacture of furniture. It was also used for ship building, for which purpose it was highly esteemed. The tree from

which this wood is derived is very common in the forests of French Guiana.

Purple heart or mariwayana of British Guiana and Trinidad is the wood of *Copaifera pubiflora* and several closely related species. The well-known purple heart trees of British Guiana are among the tallest forest trees. They have an average height of 120 feet and a number of them are 200 feet high. Logs can be had to square thirty inches free of sap. The wood is of a deep blue or purple color,



STATUE OF THOMAS LOWRY
MR. KARL BITTER, SCULPTOR

Twenty-ninth Annual Exhibition, Architectural League of New York

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COLONNADE, PERRY MEMORIAL, PUT-IN-BAY, LAKE ERIE
MR. J. H. FREEDLANDER AND MR. A. D. SEYMOUR, JR., ASSOCIATED ARCHITECTS

very handsome, hard, close-grained, and is said to be very tough and durable. It is highly esteemed for ornamental furniture, cabinets, wooden tea trays, and if it were better known in the American markets it would be likely to take the place of rosewood in the fancy work of the cabinet maker. In British Guiana the wood is now used extensively for house framing, mill beds, shafts, rollers, and other structural purposes on account of its resistance to great strain. The Indians along the Berbice river construct large canoes out of the bark of the purple heart tree. These canoes are called "woodskins" and are sometimes large enough to accommodate from sixteen to twenty persons.

Tananeo or tanane is a Colombian tree which is said to belong to the genus *Tecoma*. The wood is heavier than the purple heart and when thoroughly seasoned will sink in water. It has a very tough fiber and is generally cross-grained, which often renders it very difficult to work. It has been

compared with quebracho. It shows the same variations of reflection exhibited on the surface of a highly polished board cut radially. The color of the wood is a reddish violet and has slightly less purple color than the true purple heart above described. The color near the center of the tree when first cut is grayish or dark brown, resembling walnut, but upon exposure it changes gradually to purple. It is used in cabinets and furniture and has been found suitable for turnery, millwheels, sugar-mills, and for fuel.

The violet wood of Paraguay is locally called palo morado and the characteristics of this wood are similar to the tananeo. It is perhaps not quite so heavy, but is somewhat cross-grained, and is often difficult to work. The wood is at first almost white, but it soon changes to a light blue when it is exposed to the air and light. The tree is large, often over 100 feet in height and upwards to three feet in diameter. It is rather plentiful along the water courses.

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THE EXHIBIT OF THE ARCHITECTURAL LEAGUE OF NEW YORK

A visitor to the recent exhibit prepared by the Architectural League of New York could hardly fail to be impressed by the popular nature of the material presented. Except in technique of rendering, the practitioner found very few, if any, exhibits which could be interpreted as having any educational value to him beyond that possessed by a photograph, for working drawings and everything suggestive of the technicalities of construction were most consistently excluded. Yet this is in no sense a disparagement of the work of selection,—indeed the exhibit as a whole compared very favorably with those given in former years, and in some respects was a consummation of the policy to present architectural subjects in such a way as to appeal to the art-loving public.

Probably no better means can be devised either in New York or in any other American city, for the education of the public in appreciation of architectural design than just such exhibits prepared by local committees but representative of work throughout the country. The popular educational value of material which is not restricted to the work of any one locality is obvious, and from the architects' standpoint such a policy of selection is the only sound one,

for any exhibition in which only a small local coterie is represented is too open to the charge of palpable self-advertising.

Such exhibits as those submitted in competition for the Avery Prize should have a special interest for the art lover and the possible future client, as well as for the competing architects, in that they give an opportunity for studying in one composition, architecture, the mother art, and her twins, painting and sculpture. The very fact that such a competition is held is significant of the trend toward the broadest possible field for the architect and the attendant necessity for his broadest possible training. The intelligent layman sees in such exhibits reasons—other than merely utilitarian—for the employment of a fully competent architect. He is no longer to be satisfied with "plans" for public or even private structures, but demands "designs" of which the many phases—æsthetic and constructive—are so completely in harmony as to form a consistent whole.

Thus it will be realized that there is a penalty attached to educating the prospective client, but it is one that every fair-minded practitioner will be glad to pay. In fact, an intelligent understanding on the part of the public of the problems which an architect must solve will, in general, be a help rather than a hindrance to their satisfactory solution. "A little knowledge is a dangerous thing"—let the layman fully understand the architect's point of view, and his inevitable criticism will become more and more helpful.

It would perhaps be an added benefit to the layman who views the various competitive models submitted for the Avery Prize, and is trying to form an intelligent opinion as to their merits, if typewritten criticisms by the official jury were made a part of the exhibit. It is true that the lack of scale in some designs is an obvious defect, but a brief discussion of the considerations which influenced the jury in the selection of premiated designs would doubtless add much to their general interest.

AN ARCHITECTURAL EXHIBITION FOR ARCHITECTS

As the present exhibition in New York, and, in a greater or less degree, those appearing in other cities, are held largely

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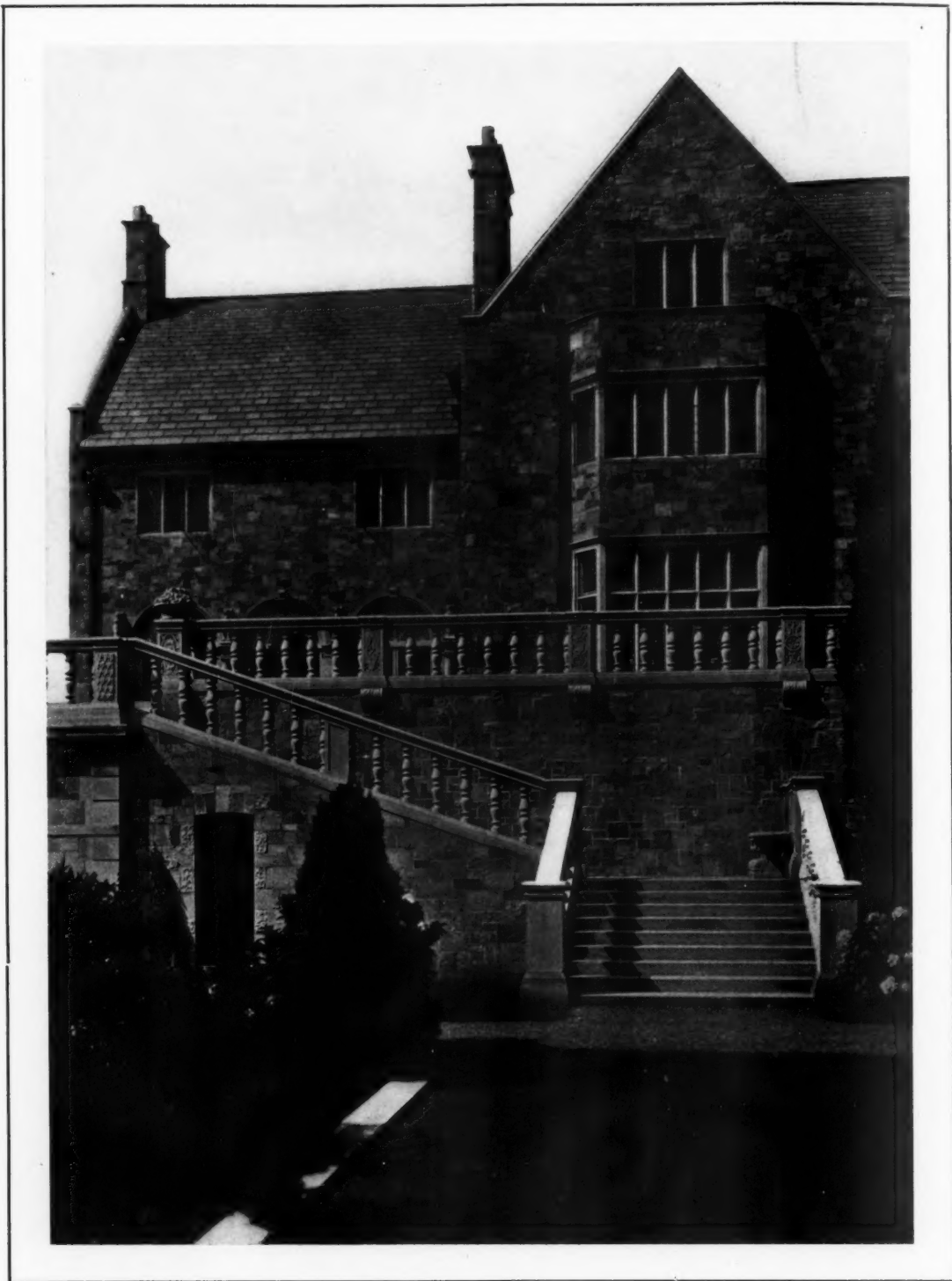
for the benefit of the public, the question naturally arises as to the desirability of holding occasional exhibits for the express benefit of architects themselves. These might well be less formal in character than those now given, for there would be no necessity of appealing to the psychology either of the lay attender or the "cub-reporter" who must perforce write a more or less appreciative column for the daily press.

At the present time exhibition halls are in general the domain of the "superman" in the profession, to the exclusion of the gifted but undeveloped practitioner whose everyday work, if it could be exhibited and informally discussed with his colleagues, might be greatly improved. Not only are the present, popular, exhibitions restricted—very wisely, perhaps, for their purpose—to work of the highest quality available, but the subjects generally given

the greatest space are those which are already thoroughly familiar to the profession. In an exhibition intended for the benefit of architects only, these hackneyed subjects might be suppressed and give place to those informal sketches and working drawings which, though almost unintelligible to the public, are of very great importance to the practitioner in achieving desired results. Such an exhibition if feasible at all, should be held in some place where architects, draftsmen and students, might attend it informally at odd hours and there discuss with confrères of equal or greater experience some of the difficulties encountered or triumphs achieved in their everyday work. Probably the fraternal sympathy existing between younger and older practitioners would by such means be increased, and the work of the less experienced be measurably improved.





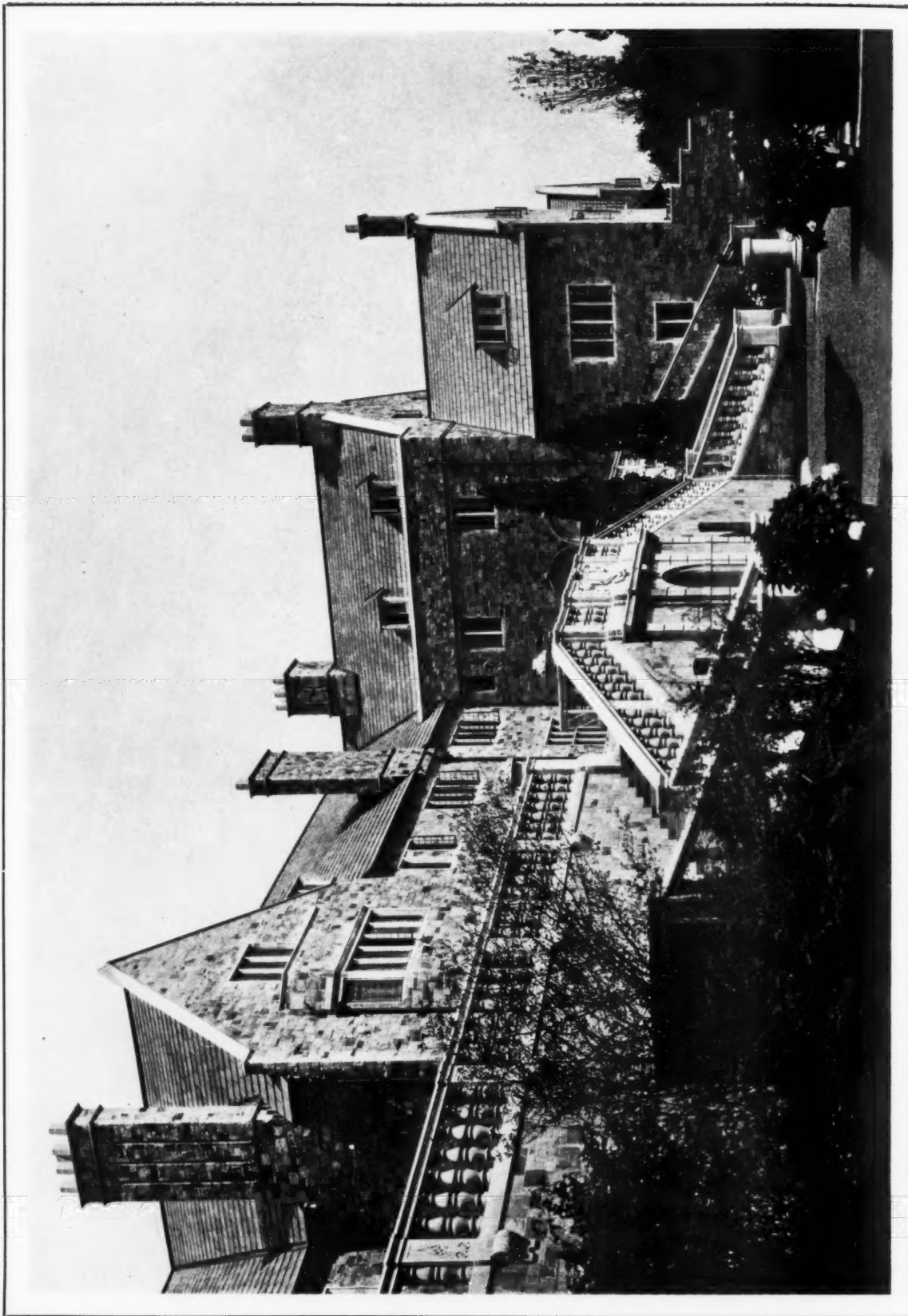


DETAIL—HOUSE AT GLEN COVE, L. I., N. Y.

MESSRS. TROWBRIDGE & ACKERMAN, ARCHITECTS

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HOUSE AT GLEN COVE, L. I., N. Y.

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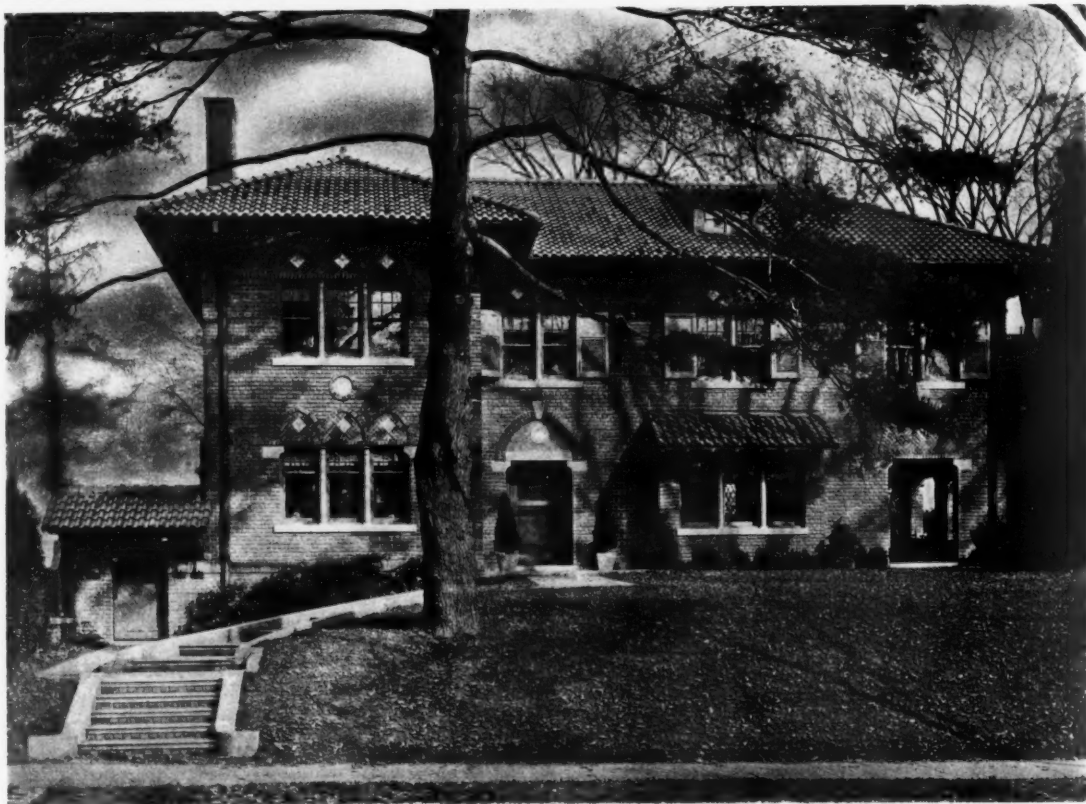


BRONZE GROUP, MONUMENT TO NORTH CAROLINA WOMEN OF THE CONFEDERACY,
RALEIGH, N. C.

MR. AUGUSTUS LUKEMAN, SCULPTOR

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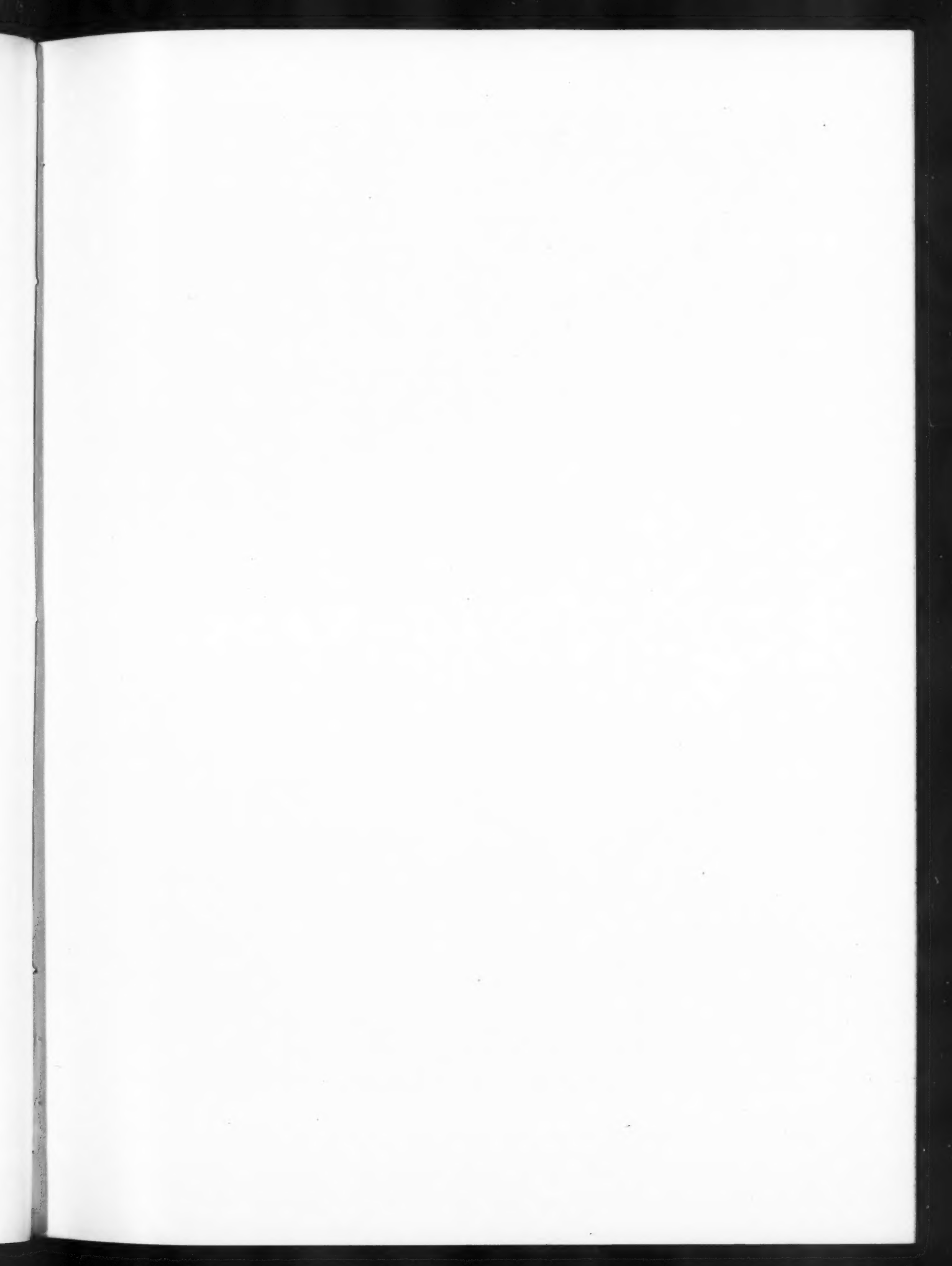


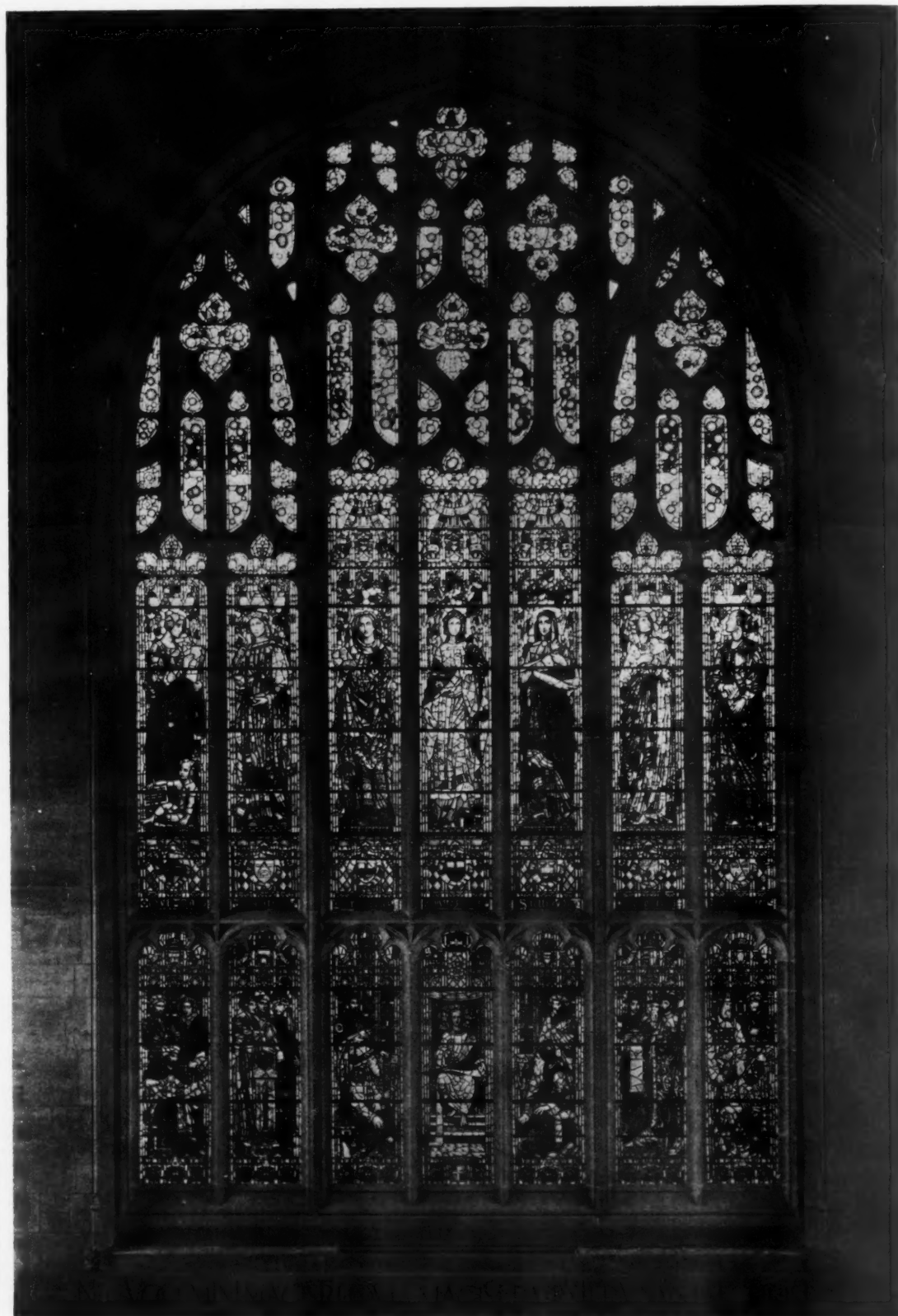


HOUSE IN NEW HAVEN, CONN., MESSRS. MANN & MacNEILLE, ARCHITECTS



HOUSE IN MARQUETTE, MICH., MR. JOY WHEELER DOW, ARCHITECT



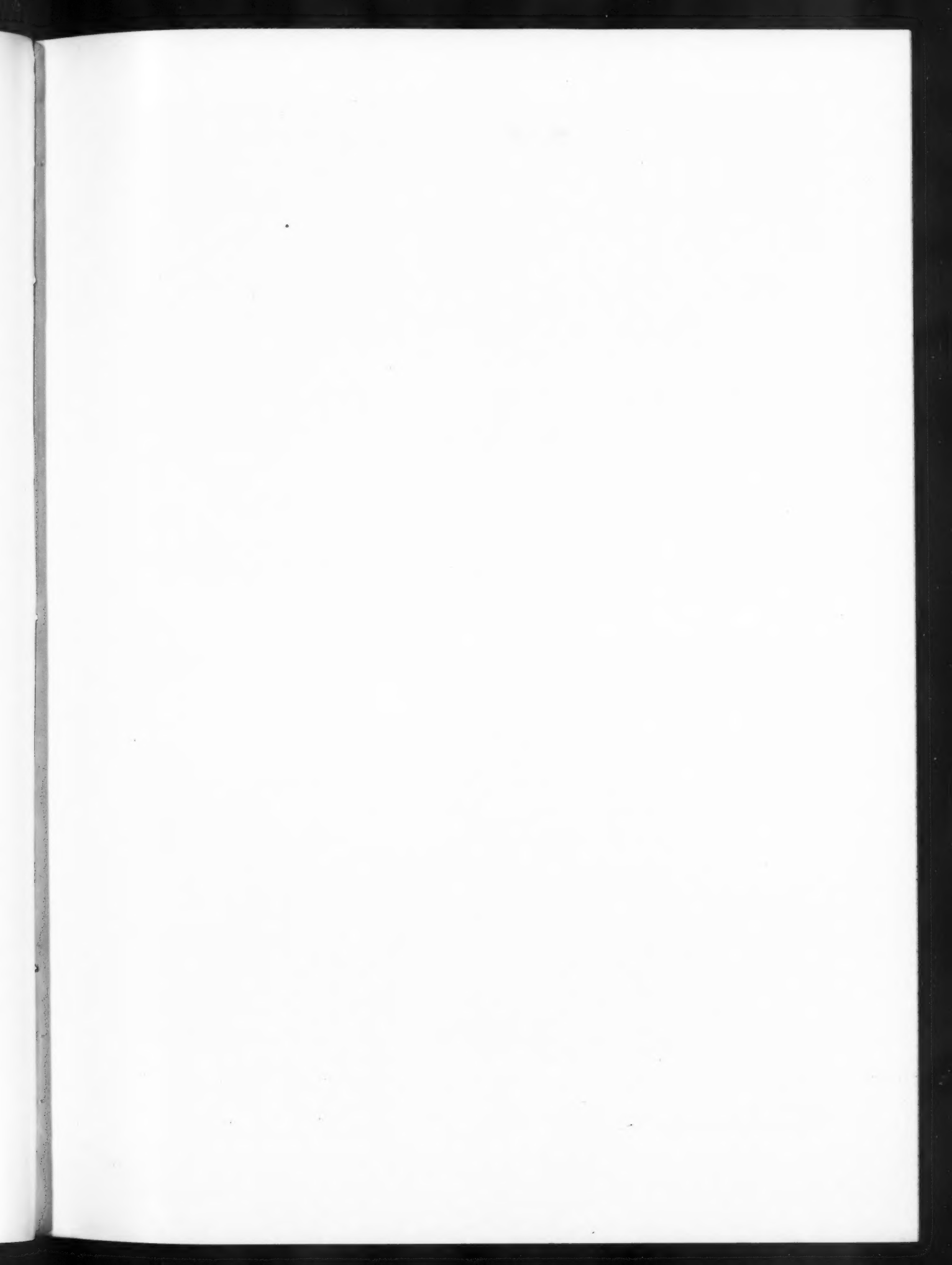


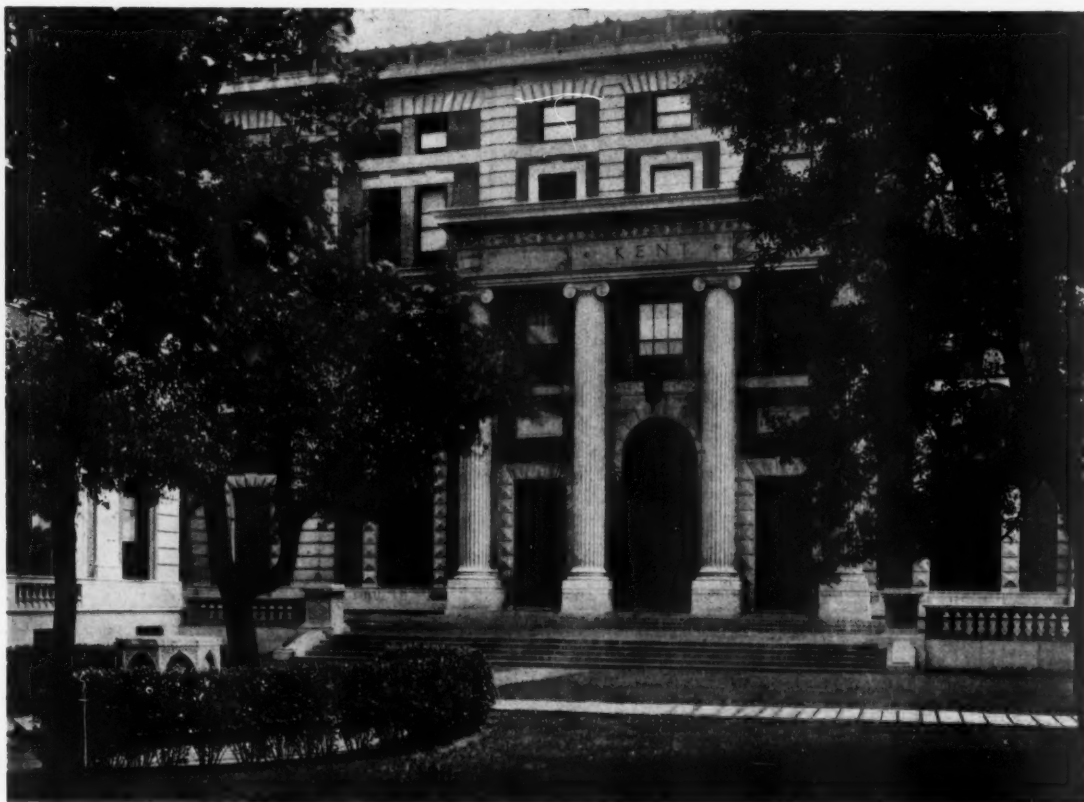
GREAT WEST WINDOW, PROCTOR HALL, GRADUATE COLLEGE, PRINCETON UNIVERSITY

MESSRS. CRAM, GOODHUE & FERGUSON (BOSTON OFFICE), ARCHITECTS

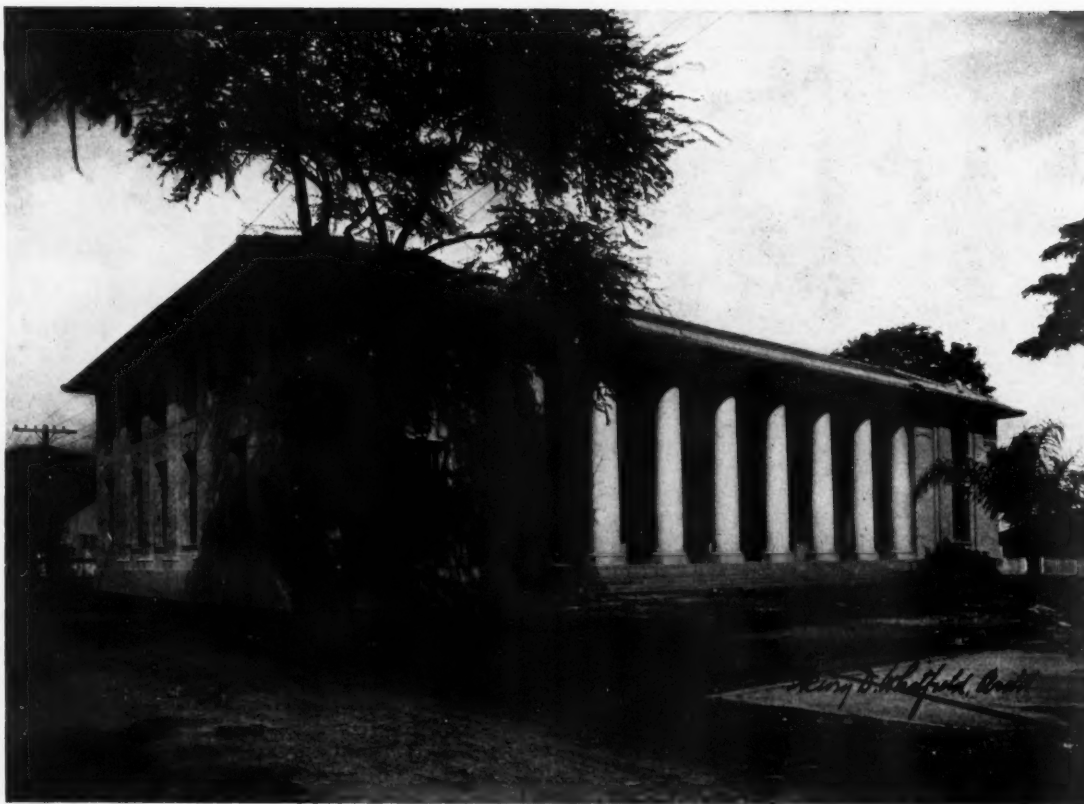
DESIGNED AND EXECUTED BY WM. WILLETT AND ANNIE LEE WILLETT

TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK



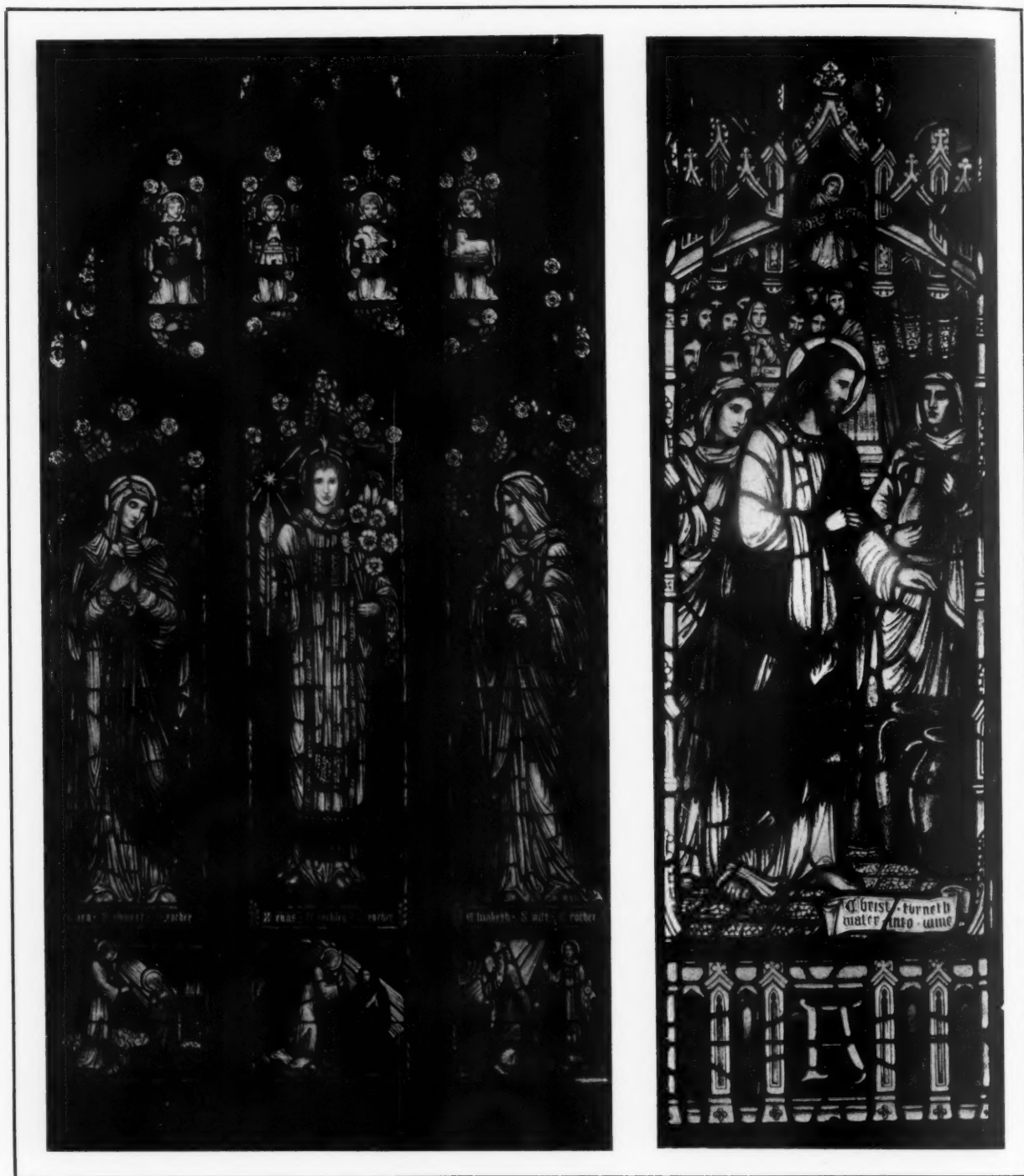


DETAIL, KENT HALL, COLUMBIA UNIVERSITY, NEW YORK
MESSRS. McKIM, MEAD & WHITE, ARCHITECTS



LIBRARY OF HAWAII, HONOLULU
MR. HENRY D. WHITFIELD, ARCHITECT

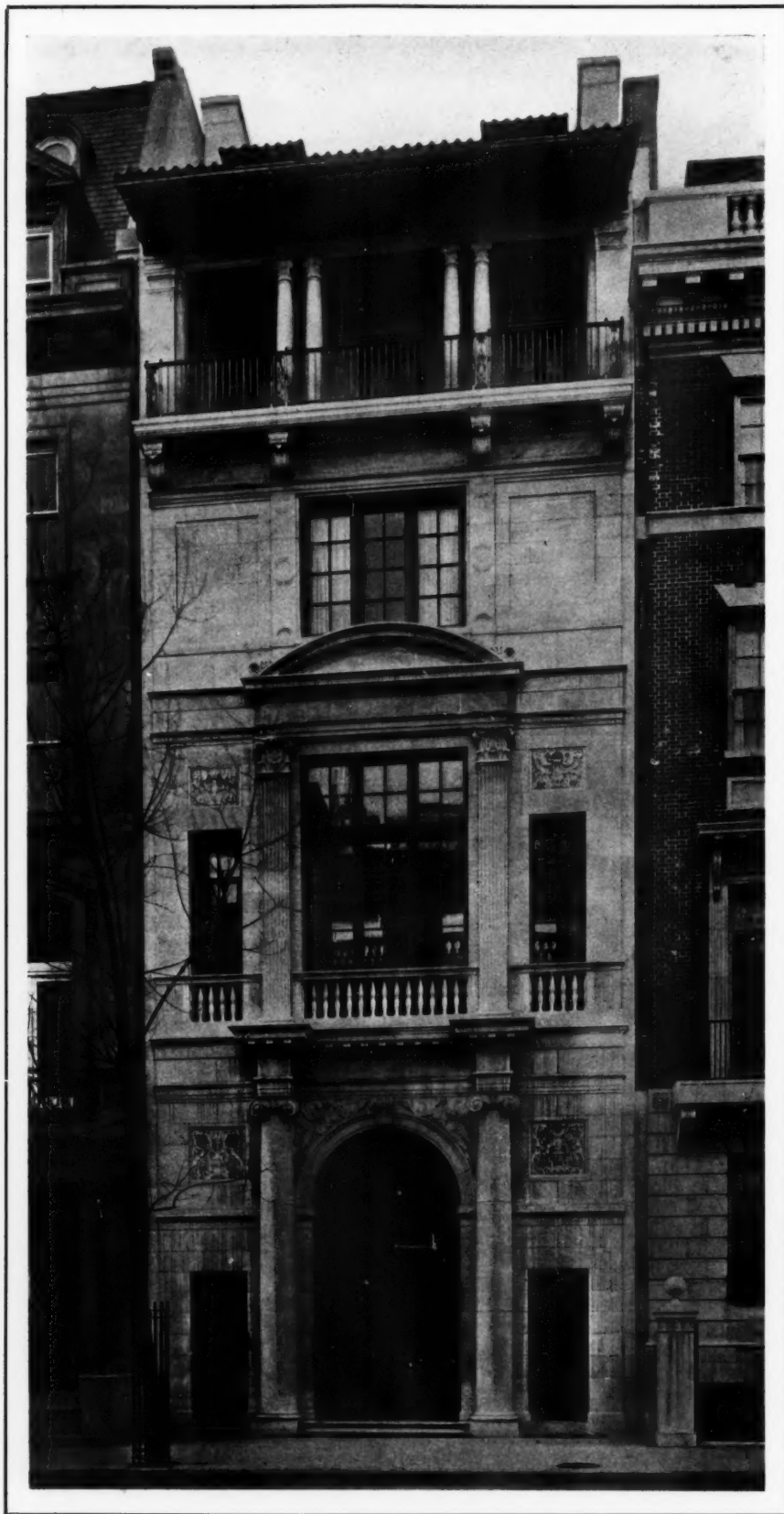




AT LEFT:—CROCKER MEMORIAL WINDOW, ST. GABRIEL'S CHURCH, MARION, MASS.
MESSRS. SHEPLEY, RUTAN & COOLIDGE, ARCHITECTS

AT RIGHT:—FRAGMENT OF A WINDOW AT NEWTON CENTER, MASS.
DESIGNED AND EXECUTED BY MR. C. J. CONNICK





HOUSE, 14 EAST 71ST STREET, NEW YORK

MESSRS. YORK & SAWYER, ARCHITECTS

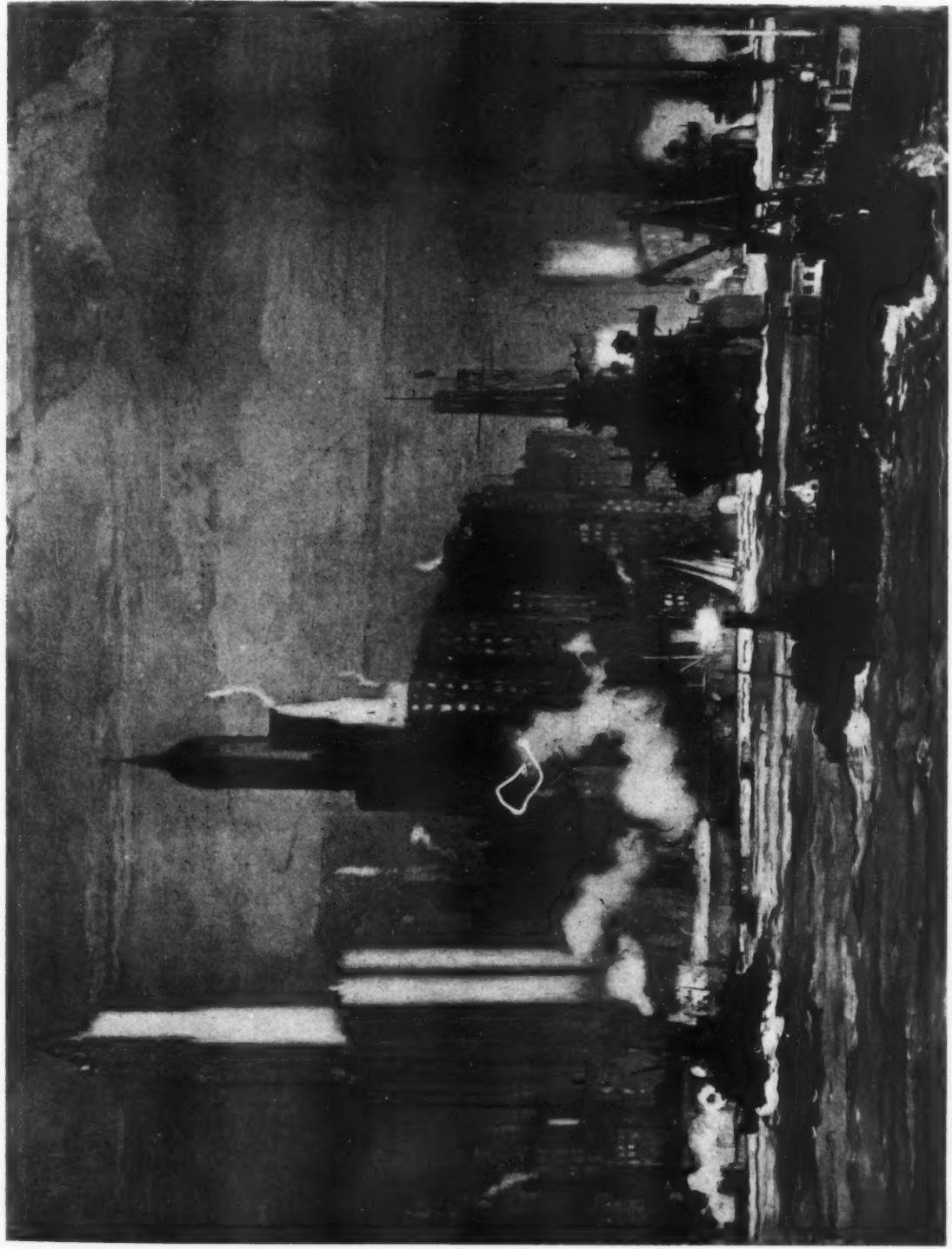
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CHILDREN'S COURT BUILDING, 137 EAST 22^D STREET, NEW YORK

MESSRS. CROW, LEWIS & WICKENHOEFER, ARCHITECTS

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COMMERCE AND SEA POWER. PANEL IN YACHT "VAGRANT"

MESSRS. WALKER & GILLETTE, ARCHITECTS. MR. HENRY REUTERDAHL, PAINTER

TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK



GARDENER'S AND CHAUFFEUR'S COTTAGES, ESTATE OF C. A. COFFIN, ESQ., LOCUST VALLEY, L. I., N. Y.

MR. HOWARD GREENLEY, ARCHITECT

TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK

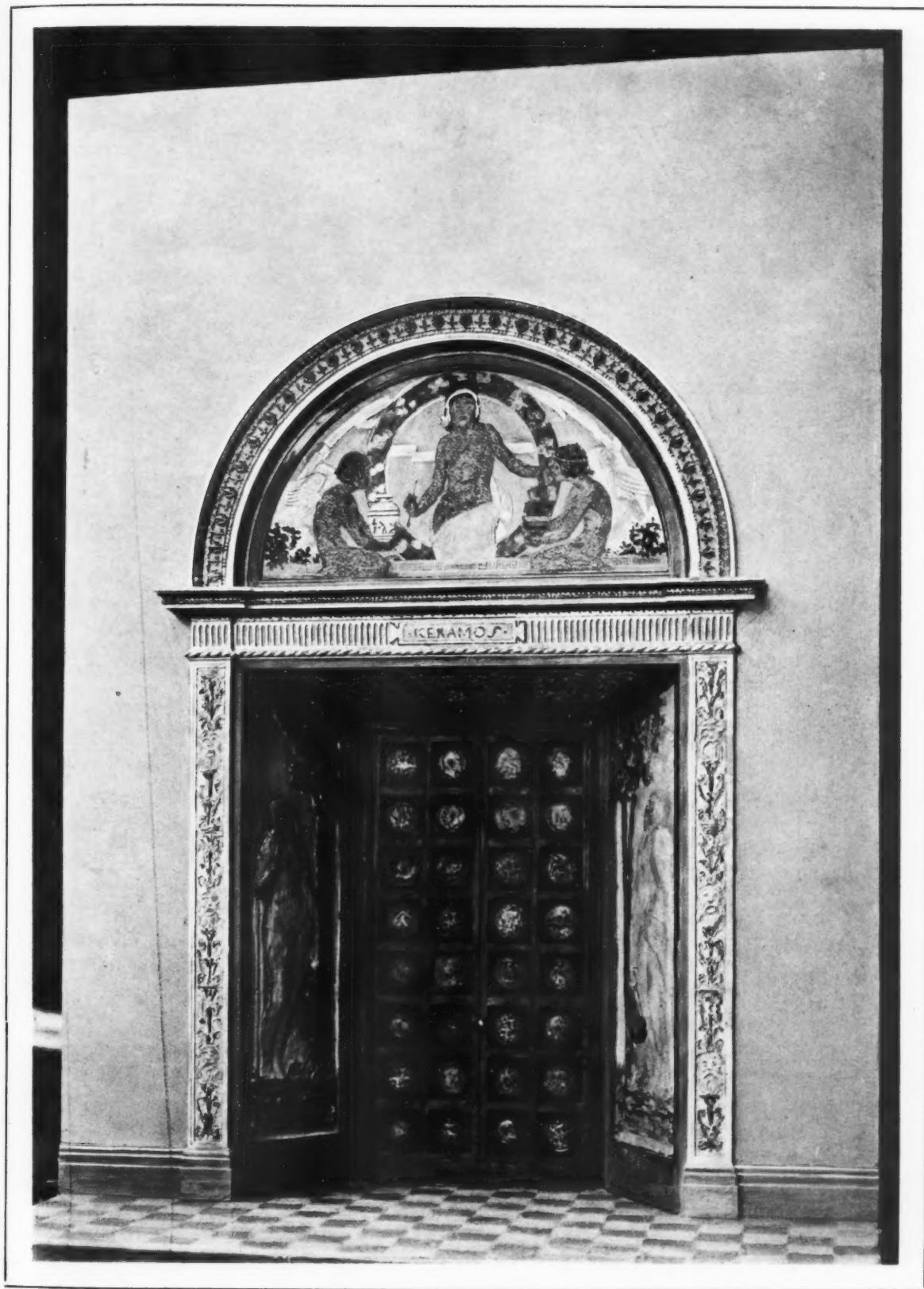


DETAIL OF CHANCEL WINDOW, ALL SOULS' CHURCH, BANGOR, ME.

MESSRS. CRAM, GOODHUE & FERGUSON, ARCHITECTS

DESIGNED AND EXECUTED BY MR. C. J. CONNICK

TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK



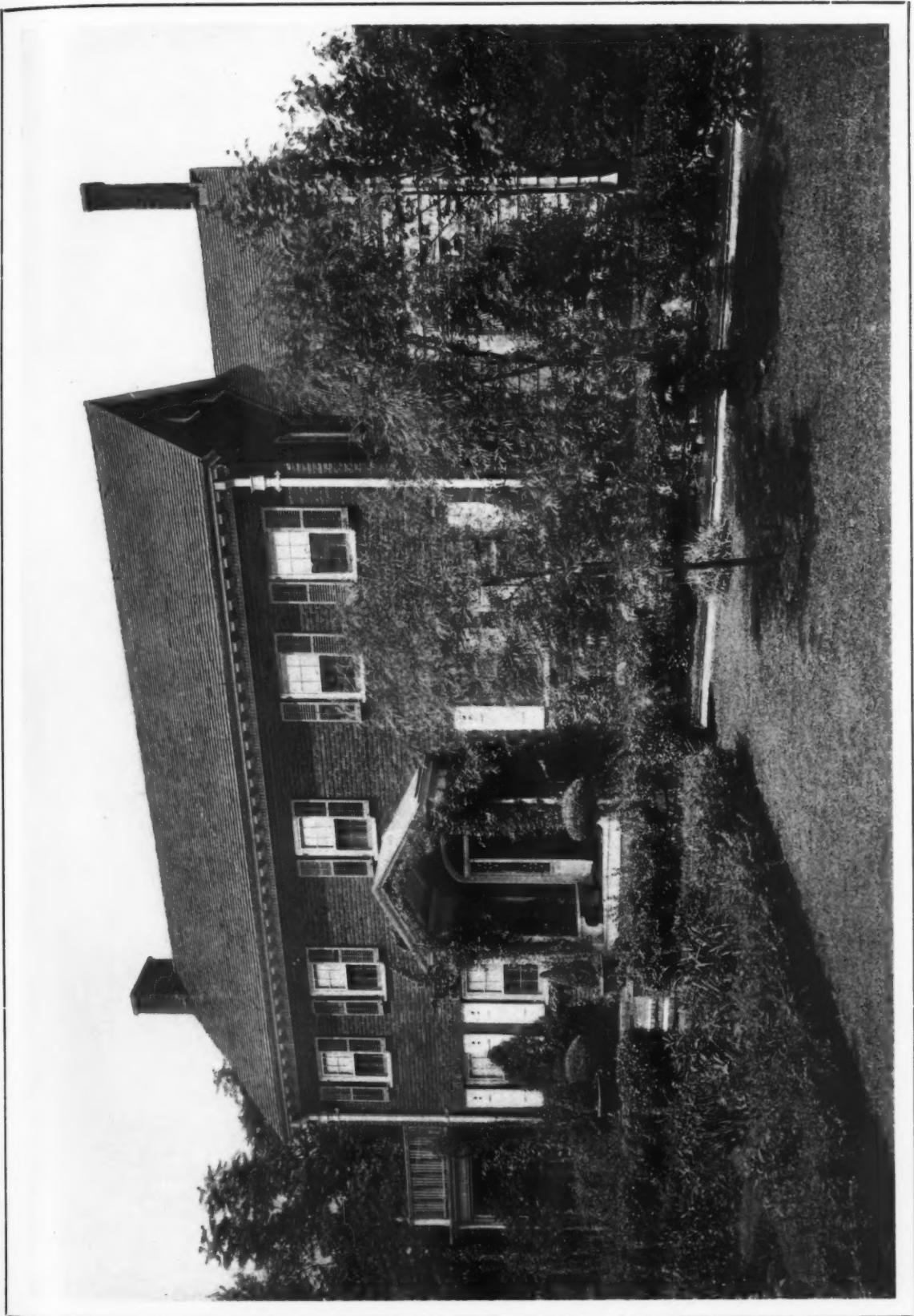
COLLABORATIVE PRIZE

MR. AYMAR EMBURY II, ARCHITECT.

MR. ARTHUR CRISP, PAINTER.

MR. SALVATORE BELOTTI, SCULPTOR

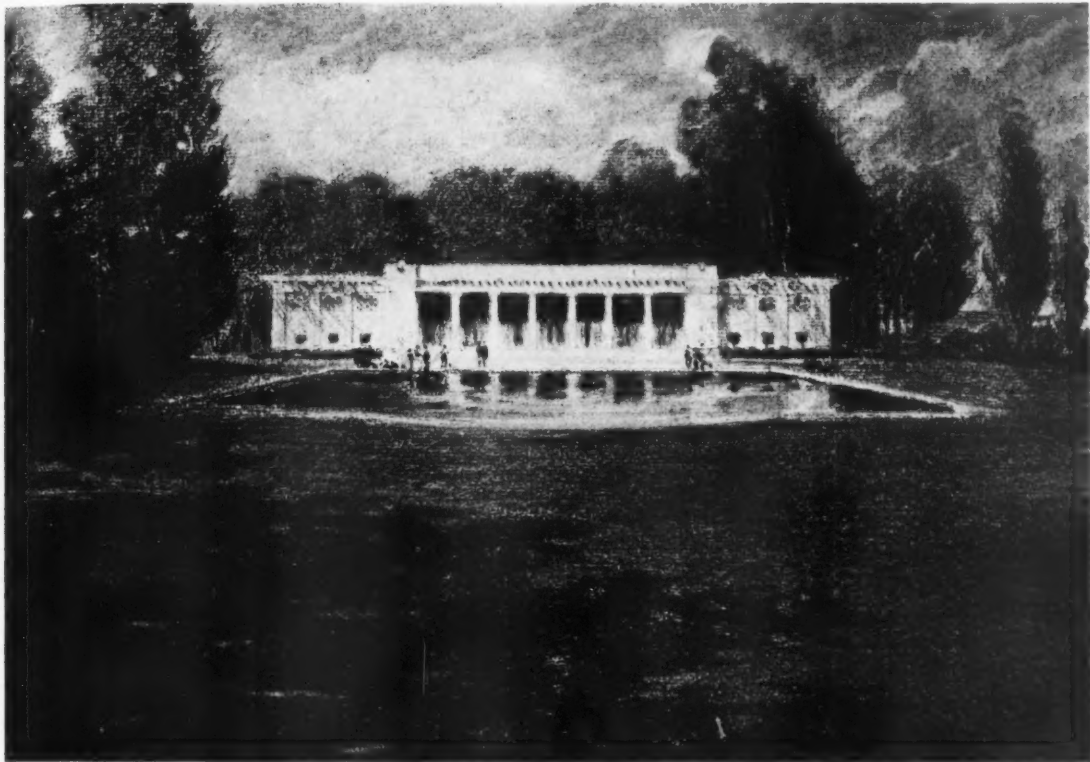
TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK



HOUSE AT ORANGE, N. J.

MESSRS. MANN & MACNEILLE, ARCHITECTS

TWENTY-NINTH ANNUAL EXHIBITION, ARCHITECTURAL LEAGUE OF NEW YORK



PERGOLA AND POOL, CHILDREN'S PLAYGROUND, BEAVER PARK, ALBANY, N. Y.

MR. ARNOLD W. BRUNNER, ARCHITECT. MR. CHARLES DOWNING LAY, LANDSCAPE ARCHITECT



RIVERSIDE DRIVE EXTENSION, NEW YORK CITY

MR. ARNOLD W. BRUNNER, ARCHITECT. MR. FREDERIC LAW OLNSTED, LANDSCAPE ARCHITECT



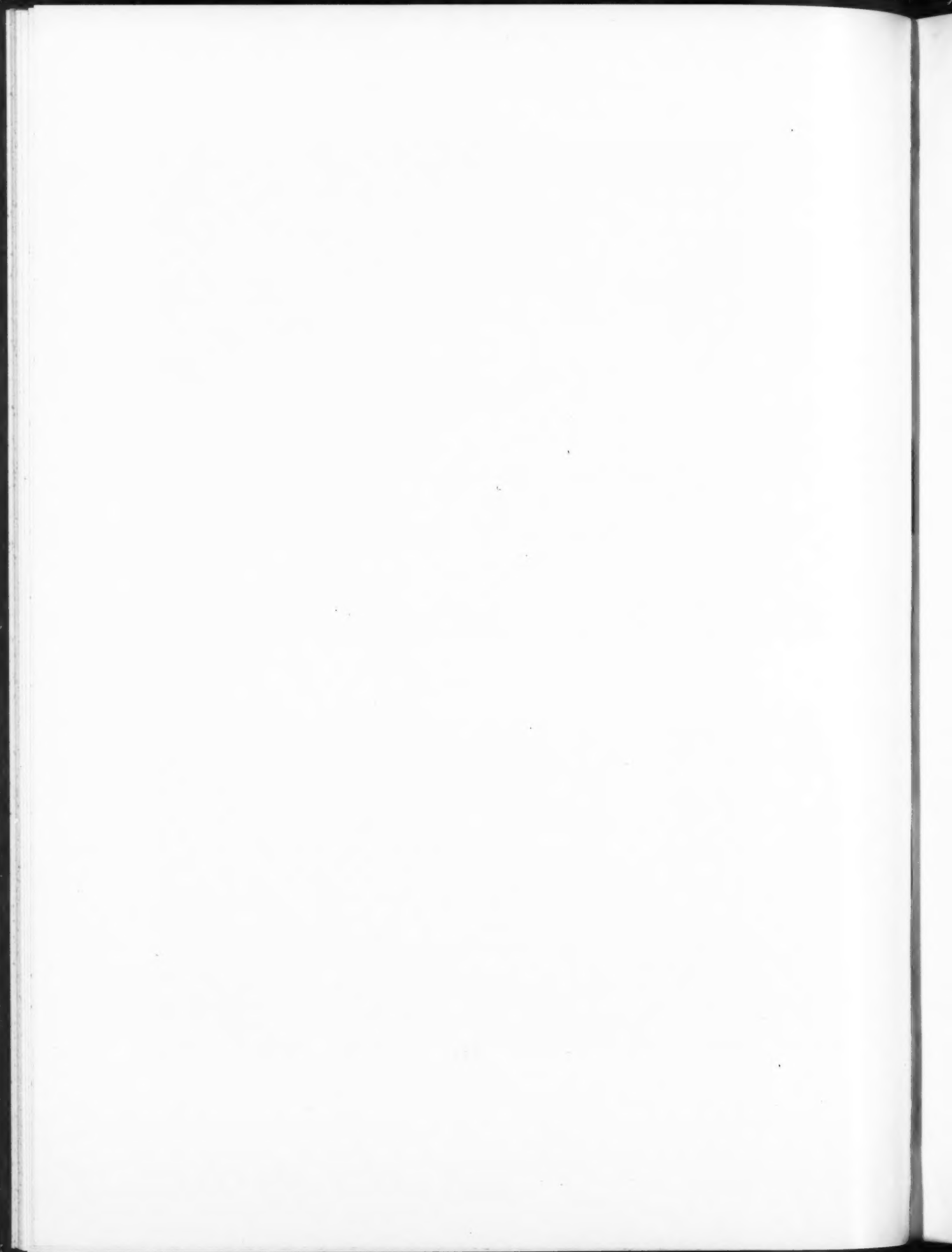
FIELD HOUSE, BEAVER PARK, ALBANY, N. Y.

MR. ARNOLD W. BRUNNER ARCHITECT. MR. CHARLES DOWNING LAY, LANDSCAPE ARCHITECT



BIRD'S-EYE PERSPECTIVE VIEW, MASSACHUSETTS INSTITUTE OF TECHNOLOGY

MR. WILLIAM WELLES BOSWORTH, ARCHITECT



CURRENT NEWS AND COMMENT

THE CLASSIC TRADITION IN AMERICA

In a series of lectures by Mr. A. E. Richardson on the work of English architects of the eighteenth century, given on successive Thursday evenings at University College, it was stated by the speaker that "no other British colony presents such tangible evidence of the value of sequence in tradition as that offered by the three stages of architectural evolution in America." Mr. Richardson continued:—

"The whole story of the Colonial tradition, of the rise of Civil architecture, and the enormous advance of modern American design, is today acting as a stimulating creed to the arts in Europe. It means to England precisely what the artistic activity of the archaic Greeks, who colonized Dorian Sicily, Magna Græcia, and the Ionian cities of Priene, Miletus, and Ephesus, meant to the culmination of Hellenistic art at Athens. America, with its unbounded resources, great commercial enterprise, and, latterly, a closer appreciation of the arts, has awakened in the mother-country a fuller desire to improve the art of building.

"In the early beginnings of the tradition, when the newly arrived immigrants first erected their small houses, the scarcity of masons to work stone brought about the literal transference of stone forms to wood. The fact that wood was used at first encouraged an ingenious and rich simplicity of taste which reached its zenith during the great Colonial epoch of the second half of the eighteenth century. The simplicity and refinement of the buildings erected during that age, although anticipatory of the delicate style of the Adam brothers, very nearly approaches the same spirit of cultured taste. The eighteenth century brought with it a striving for architectural elegance between the years 1725-1775; the increased population and wealth along the east coast occasioned a wider advance in design.

"It is worthy of remark that the architectural development characteristic of English architects during the first half of the

nineteenth century should have had such a remarkable effect on the architecture of America. The requirements of that time in America for public structures were of such a character as to demand a monumental quality, and it is significant that the most recently erected Classic structures should in a measure revert in type to the earlier buildings of the tradition. The period from 1850 onward produced such giants as Hunt and Richardson, but progress was not general until the genius of McKim again elevated American architecture to the level of the Academic platform. We could write folios on the modern development of Classic architecture in America, mentioning the names of several firms of world-wide prominence."

AMERICAN BUILDING HEIGHTS

The maximum heights of buildings permitted by ordinance in some of the cities of the United States are:

	Feet
Baltimore.....	175
Boston.....	125
Charleston, S. C.....	125
Chicago.....	200
Cleveland, O.....	200
Erie, Pa.....	200
Fort Wayne, Ind.....	200
Indianapolis, Ind.....	200
Los Angeles, Cal.....	150
Manchester, N. H.....	125
Milwaukee, Wis.....	225
Newark, N. J.....	200
Portland, Ore.....	160
Providence, R. I.....	120
Salt Lake City.....	125
Scranton, Pa.....	125
Worcester, Mass.....	125

ART MUSEUM URGED BY PHILADELPHIA PARK ASSOCIATION

The annual report of the Fairmount Park Association, Philadelphia, Pa., contains the following:

"The art museum is in every sense of the word the key to this magnificent improvement, and it is a source of profound satisfaction that this dominant feature of the plans, first formulated by this associ-

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ation, has at last been accorded in current discussion of municipal progress the prominence which it so well deserves.

"Advantage of improved pavements, better wharves, docks and sewers, more commodious hospitals and almshouses, increased provision for parks and playgrounds and for cheap and rapid transit are not forgotten; the city wants them all and will continue to want them in increasing measure as its own growth develops and expands, but it will go hard with the material aims if the higher and more spiritual impulses are neglected."

A TOWN PLANNING COMPETITION

The University of Toien, Toien, Sweden, has issued the particulars of a competition which it is holding for the purpose of developing as a business speculation a considerable amount of property which it owns on the outskirts of the town. A portion of the property is already occupied by the university's museum and botanical garden, and these will be included in the scheme. They have reserved about 30,000 square meters for the future uses of the university and suggest reserving space for open squares, a promenade and a playground. Only apartment houses are to be built, and they are to be of a type to attract people of the middle classes. The flats are to consist of from two rooms and a kitchen to four rooms, maid's room and kitchen.—*Exchange*.

FRENCH MEDALS FOR TECH STUDENTS PARIS SOCIETY GIVES MEDALS FOR COMPETITIONS ARCHITECTURAL DESIGNS

The Department of Architecture of the Massachusetts Institute of Technology has recently received word from the Societe des Architectes Diplomes par le Gouvernement that at its last meeting it voted to put at the disposition of the Technology Department of Architecture two medals, one of gold, the other of silver, to be awarded annually in competition. This competition will be held in the fourth and fifth year classes in Design.

This follows the plan of the "Prix Americain," an annual competition at the Ecole des Beaux Arts, founded by American

students in recognition of their indebtedness to the French school. The program for this prize always calls for a subject distinctly American in character. The Competition for the medals of the Societe des Architectes Diplomes Francais at Technology will have for its problem a characteristic French subject.

The society which has donated these medals is composed of graduates of the Ecole des Beaux Arts. It is the first instance of an American school of architecture receiving encouragement in this particular form. It is of still further significance for the reason that the Department of Architecture at Technology has from its inception adapted its methods of instruction from those of the Beaux Arts, and the directors of its courses in Design, Professor Letang and Professor Despradelle, were notable graduates of the French school.

AMERICAN ACADEMY IN ROME COMPETITIONS

The Academy announces its annual competitions for the prize of Rome in architecture, sculpture and painting. The following fellowships are awarded annually by the Academy, viz.: A fellowship in architecture of the value of \$1,000 a year for three years; a fellowship in sculpture of the value of \$1,000 a year for three years; a fellowship in painting of the value of \$1,000 a year for three years.

The awards are made on competitions which are open to all unmarried men, citizens of the United States, who comply with the regulations of the Academy.

The Academy also announces its annual competitions for the fellowships in Classical studies. These will be awarded in 1914, by the Academy, as follows: A fellowship of the value of \$1,000 a year for one year; a fellowship of the value of \$1,000 a year for two years. The awards of these fellowships are made on competitions which are open to all unmarried citizens of the United States, who comply with the regulations of the Academy.

Information as to the terms and conditions of the competitions may be obtained from the secretary of the Academy, C. Grant LaFarge, 101 Park Avenue, New York City.

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TOWN PLANNING IN UNIVERSITIES

At the international congress of town planning held at Ghent last summer, M. Jules Brunfarst, architect of Brussels, and member of the Royal Academy of Belgium, communicated a report on the value of universities, academies and schools of art establishing definite courses of instruction in town planning under its dual aspect of technique and esthetic. He gave it as his opinion, which was generally indorsed, that all architects, engineers, and people intrusted with the administration of public works, both for government districts and towns, should be required to have followed a course of instruction in civic design and to hold a diploma for it. This, of course, was making a very bold claim for educational work in the subject, but there can be no doubt that sooner or later it will be looked upon as a part of the necessary equipment of the municipal constructor and engineer.—*Exchange*.

BOOK NOTES

A SUGGESTED BUILDING ORDINANCE FOR SMALL TOWNS AND VILLAGES. RECOMMENDED BY THE NATIONAL BOARD OF FIRE UNDERWRITERS OF NEW YORK, AND THE NATIONAL FIRE PROTECTION ASSOCIATION OF BOSTON, MASS.

This suggested ordinance providing for fire limits and the construction and equipment of buildings is an abbreviation of modern requirements representing what is considered to be the best practice in building construction. It has been compiled with special reference to the necessities of small towns. It is designed to arrest present hazardous practices and to serve as a reasonable regulation of ordinary building construction in the communities where congestion of values is not abnormal.

Attention is directed to the fact that it does not constitute a Building Code in the sense that term is generally understood, and therefore it should not be interpreted as a warrantable minimum standard by cities which by reason of their present size or rapid growth obviously require higher safeguards for public safety.

It is stated that the committee having this work in preparation has had the benefit of the advice of numerous building

experts, with a result which shows that much labor has been devoted to an effort to make the suggestions both brief and comprehensive.

To those interested a copy of this work will be sent gratis. All correspondence relating to this subject should be addressed to Ira H. Woolson, Consulting Engineer, National Board of Fire Underwriters, 135 William Street, New York City.

THE HOLLOW TILE HOUSE. By Fr derick Squires. Full cloth, 208 pages, size 7 by 10 inches, illustrated. Price \$2.50. New York: W. T. Comstock Company.

Mr. Squires has succeeded in imparting to his work on "The Hollow Tile House," a readable style, combined with a large amount of useful and authoritative information, based on successful practice in the designing and planning of this type of house.

The work is divided into fifteen chapters which treat the subject from the earlier methods of tile manufacturing to a concluding chapter entitled "The House of Three Intentions."

Valuable information as to construction, useful hints as to cost and specific application of hollow tile, with particular reference to floor building, are imparted. Stucco coating in its various applications of color and texture have been carefully treated.

On the whole, the book may be said to have considerable suggestive value to architects, and having been written by an architect who has specialized more or less in this class of house, the statement made in the work may be considered to a considerable degree to be authoritative.

THE CONCRETE ENGINEER'S HAND-BOOK. Cloth, 370 pages, three and one-half by five and one-half inches. International Textbook Company, Scranton, Pa., 1911. Price, \$1.25.

The publishers have not attempted in this work to produce a condensed cyclopedia covering the broad field of concrete engineering, but they have undertaken to present to the public a handy reference book containing rules, formulas, tables and diagrams that are often needed by architects, concrete engineers, inspectors, and every

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one engaged in a profession or trade connected with the use of concrete in building construction. The aim has been to select from the vast amount of material available only that portion which is most likely to be used in connection with daily work, or which will be most frequently consulted. The tables selected for publication are those most in demand, and applications of the rules and formulas are shown in many cases by practical examples and solutions, together with explanations.

INDUSTRIAL INFORMATION

SCREEN HARDWARE

An attractive pamphlet issued by Sargent & Co., 94 Centre Street, New York City, with general offices in New Haven, Conn., illustrates a line of screen hardware made by this company. From a make-shift, covered with mosquito netting, stretched on an improvised frame, screens have become an important part of the necessary accessories to buildings used for human occupation. Their making has assumed the importance of a special industry and to meet the demand for fittings that would be in keeping with this higher development of screen making, Sargent & Co. have designed a line of hardware that contributes largely not only to the efficiency but also the attractiveness of screens.

This pamphlet, which also includes in its illustrations special hardware for refrigerators, ice-boxes, awnings, swings and hammocks, may be had on application.

HAND POWER ELEVATORS AND DUMBWAITERS

A pamphlet that illustrates the improvements that have been made in hand power elevators and dumbwaiters, has been issued by Sedgwick Machine Works, Inc., 128 Liberty Street, New York City.

While modern invention has caused the superseding of many utilities that were considered as essential fifty years ago,

the hand power elevator and dumbwaiter has not passed and these convenient accessories continue in demand.

Many different types to meet the varying conditions in modern buildings, together with special equipment for unusual demands, are shown in this catalogue which may be had on request.

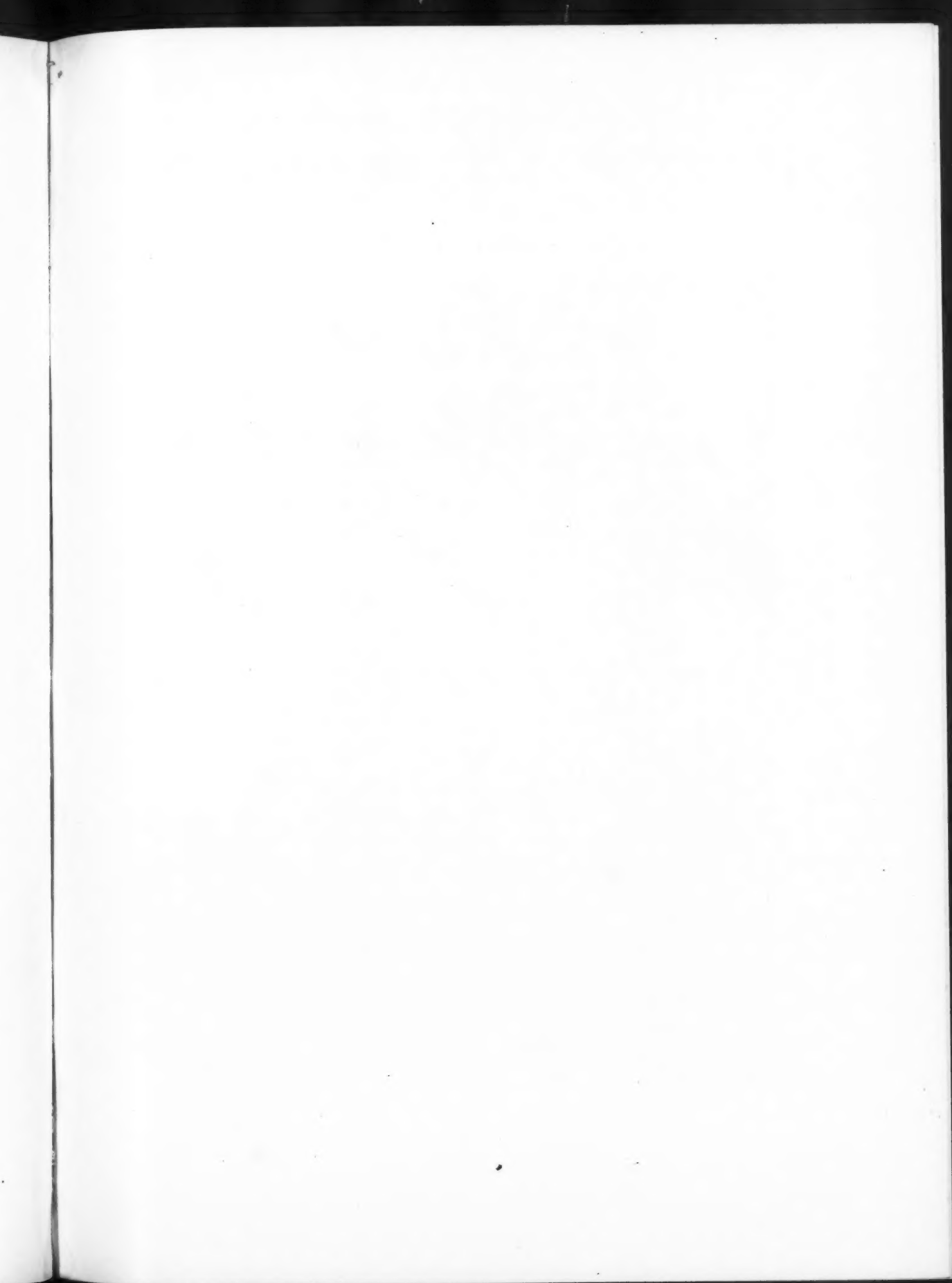
HEAT REGULATION

A series of pamphlets issued by the Minneapolis Heat Regulator Company, Minneapolis, Minn., illustrate and describe various devices and attachments thereto, for the regulation of heat. These devices, the makers state, have been standardized and made by them in various forms for the past thirty years. They comprise the usual form of thermostat with various attachments in the shape of time pieces and other registering and regulating devices that when set, controls the heat at desired temperatures at different periods throughout the twenty-four hours of the day. It is stated that these devices are manufactured for the purpose of controlling the temperature of buildings whether heated by street steam or gas. All of the various forms and appliances are illustrated in the series of pamphlets referred to, which may be had upon application.

FIREPROOF DOORS AND TRIM

A pamphlet issued by the Alignum Products Co., 103 Park Avenue, New York City, describes and illustrates a line of doors and trim manufactured from Alignum, a composition which the makers state has been approved by the National Board of Fire Underwriters.

This material, it is claimed, is not merely a fire-retardant, but an absolutely fireproof product, and is strong and resilient, easily manipulated with woodworking machinery. It is further stated that fireproof doors made of this material are lighter in weight than the usual metal fireproof door and but twenty per cent. heavier than an ordinary solid hardwood door. The pamphlet may be had on request.



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ALTAR, CHURCH OF ST. MARTIN, BOLOGNA, ITALY